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FRANZ LISZT

FIFTEEN PIECES

FOR

PIANOFORTE

SELECTED, EDITED AND FINGERED BY
AUGUST SPANUTH

IN TWO VOLUMES

(VOL. I CONTAINS A BIOGRAPHICAL SKETCH OF THE AUTHOR BY RICHARD ALDRICH)

NEW YORK: G. SCHIRMER

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IN every department of musical art in which his powers were exerted, Franz Liszt was one of the most remarkable figures of the nineteenth century; or indeed, for that matter, in the whole history of music. As virtuoso, as composer, as conductor, as critic, as teacher, and as a most discerning, unselfish and free-handed giver of aid and encouragement to the genius of others, he has writ his name large. It is not the least of his merits that, beginning his career with the exploitation of public curiosity by his wonderful powers as a pianoforte virtuoso, he lifted himself to nobler regions, and set before the artists of his generation true ideals of art, using his technical gifts as a means of revealing the higher spirit of music. No other one man ever exerted so great an influence in advancing the power and scope of an art as he in the advancement of pianoforte playing; and no man ever merited more the gratitude of his contemporaries and successors for what he did.

Franz Liszt was born at Raiding, in Hungary, on October 22, 1811, of a Magyar family. His genius was very early displayed, and made his career as a musician at once unavoidable. At ten he played in public, arousing much enthusiasm by his improvisation. He was sent to Czerny and Salieri in Vienna to study the pianoforte and composition. In 1822 he played there in public, creating a profound impression; and the following year gave another concert, at which Beethoven was present, who embraced and kissed the little artist. Paris was the scene of his next triumphs in 1823, and in 1825 he played in England. His attempt to enter the Conservatory in Paris failed because the institution at that time did not accept foreigners. He became his own teacher, studying at the same time with Paër in composition, and publishing a number of bravura pieces. The appearance of Paganini spurred him to emulation in reaching as high a range of technique on his instrument as that remarkable master had attained on the violin, and he retired almost completely from public view, to work to this end. In 1834 he reappeared, completely transformed, a performer of hitherto undreamed-of powers, both technical and intellectual. His compositions of this period also show an entire change of spirit, and a decided leaning to the new romantic ideal represented by Chopin. He passed from triumph to triumph in the various cities of Europe; in 1842 he was named *Kapellmeister* of the Grand Ducal Opera at Weimar, but his career as a public performer still continued till 1847, when he entered upon a new phase of activity. He made Weimar a noted centre for the encouragement of the new impulses in modern music that were elsewhere at that time coldly received, performing orchestral works and operas of Berlioz, Schumann, Schubert, Raff, Rubinstein, Cornelius, and, most important of all, Wagner. In the meantime he was producing, in his symphonic poems, art-works new not only in spirit but in form, that were destined to have a noteworthy influence on the composers of the younger generation. Liszt's service at Weimar ended in 1858. The following years he spent mostly in teaching, gathering about himself a notable band of young pianists, many of whom have since attained the highest distinction; besides composing, and superintending the production of his works. His valiant and unselfish struggle for the success of Wagner's work and ideas, and his support of that master in some of the darkest moments of his life, are among the many noble and illuminating features of Liszt's activities. He died on July 31, 1886, in Bayreuth, where he lived near his daughter, Cosima, who had become the wife of his friend Richard Wagner.

Liszt's compositions show the workings of an astonishingly fertile, original and ambitious intellect. They include pieces in almost every domain of music, except the opera; and all are marked by the intense revolutionary spirit determined to bring to effective realization the new ideal of the poetic in music,—the employment of music to denote and express definite external ideas. This purpose is seen in all his symphonic poems and his more elaborate symphonic works, and in many of his pianoforte pieces. Another ideal that he set before himself was the exploitation of the spirit of his native Hungary in music; it is seen in the Rhapsodies, embodying national Magyar melodies adorned with the most dazzling effects of virtuoso treatment. His later years, that saw him created an Abbé of the Catholic Church, also saw the production of many sacred works. As to the value of Liszt's achievements in enlarging the limits of piano technique, in pointing out lines of its development and in increasing manifold the resources of the instrument, there can be no difference of opinion; nor can there be as to the usefulness and generosity of his work in advancing the fortunes of some of the most talented of young composers and pianists. As to his own compositions, contemporary opinion has come to no settled conclusion, even yet. His ardent partisans find in them the last and highest word in the modern tendency; pianists esteem many of his piano compositions among the most brilliant and grateful pieces at their disposal. With few exceptions, his orchestral works have been unable to make a secure place for themselves; and only one or two of his songs are familiar in the concert halls. Neither are his sacred compositions and other choral works generally familiar. It seems still too early to pronounce a final judgment on them. But the memory of Liszt the man, the artist, the creative interpreter, will always have a place among the most honored of the sons of music.

RICHARD ALDRICH.

FEB 7 '41

Music Mag. 2 v. 1

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FRANZ LISZT

FIFTEEN PIECES FOR PIANO

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Cantique d'Amour

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Andante.







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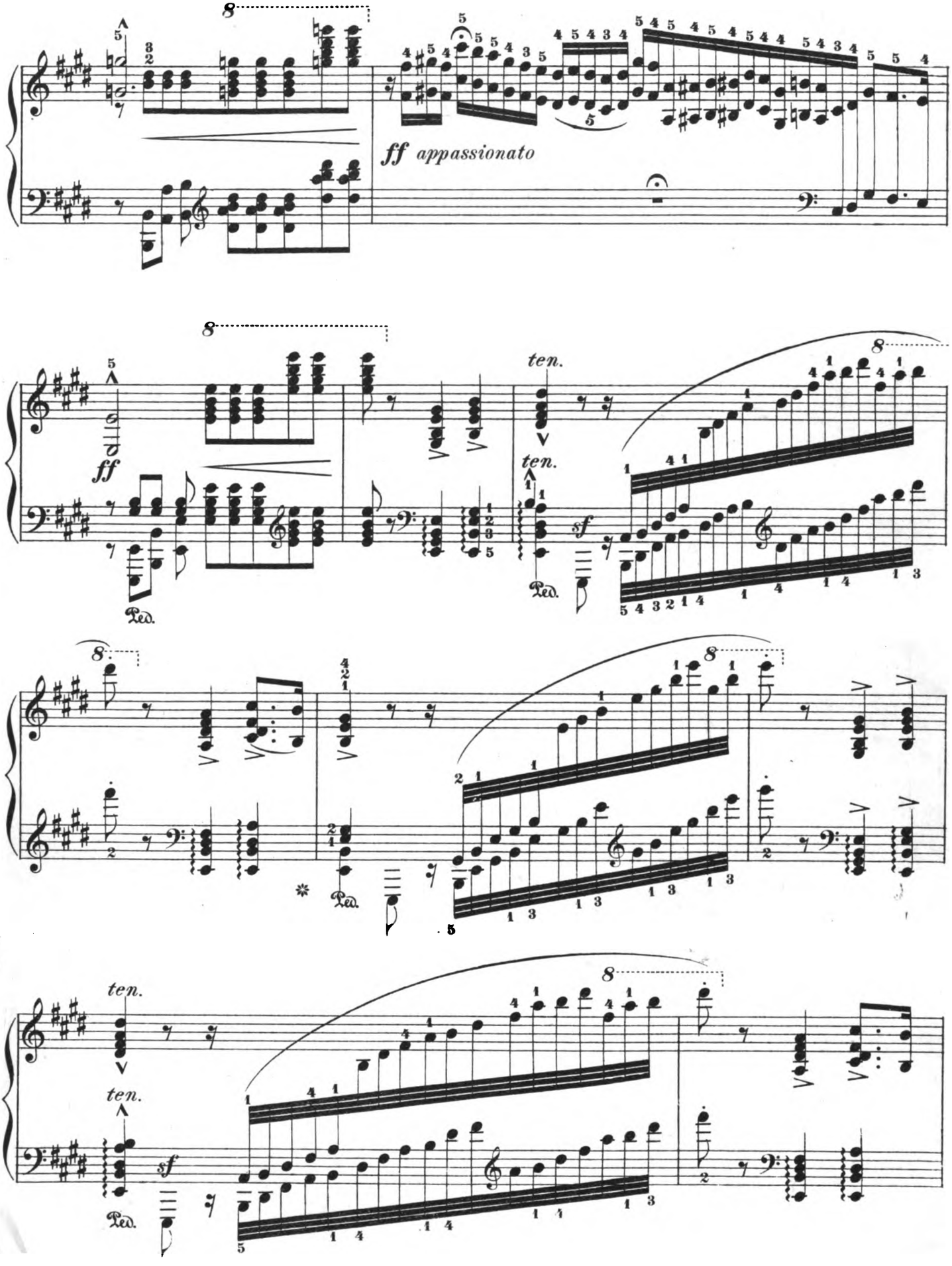
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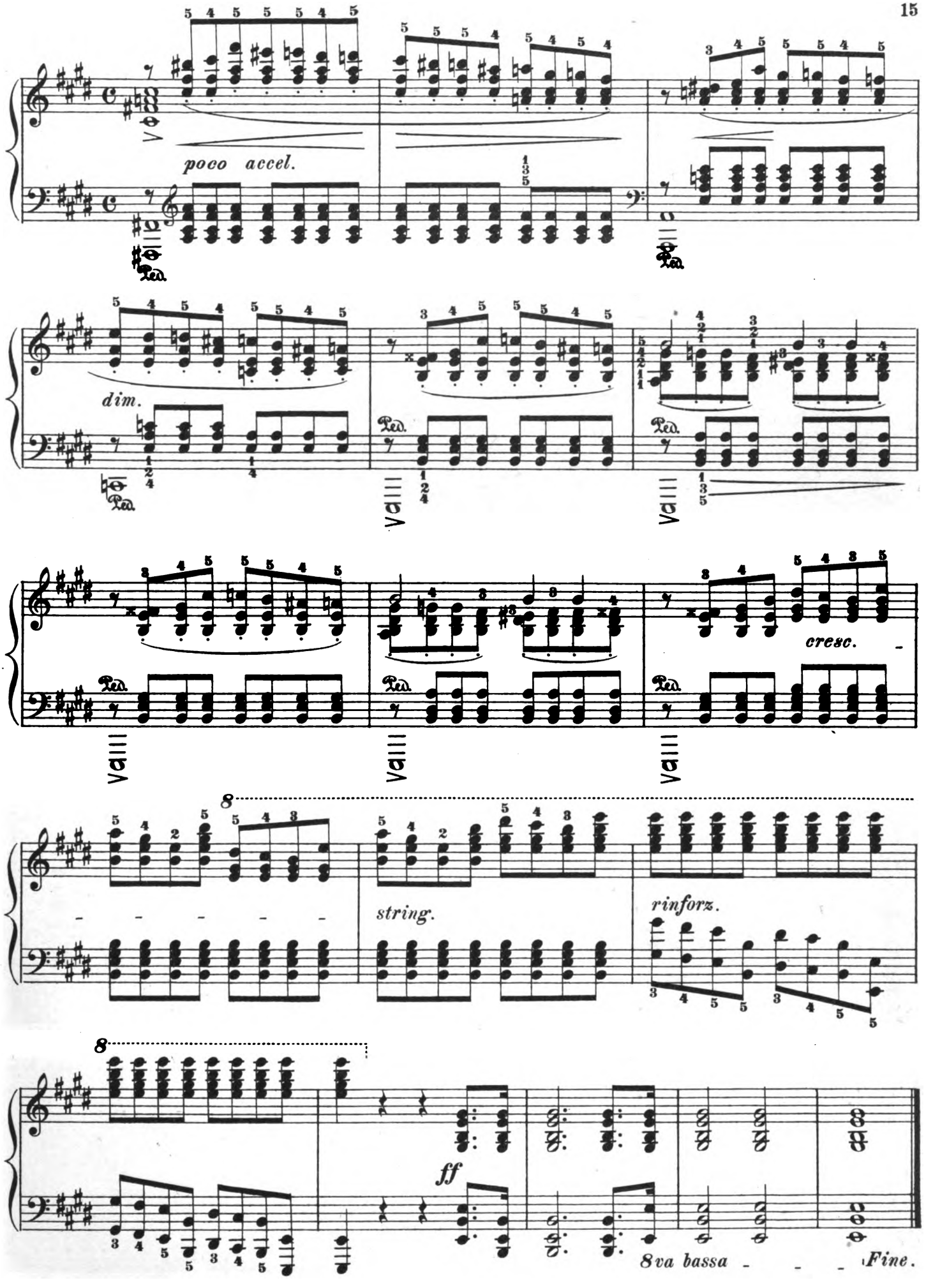
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Soirées de Vienne. (Nº 2).

Valse-Caprice
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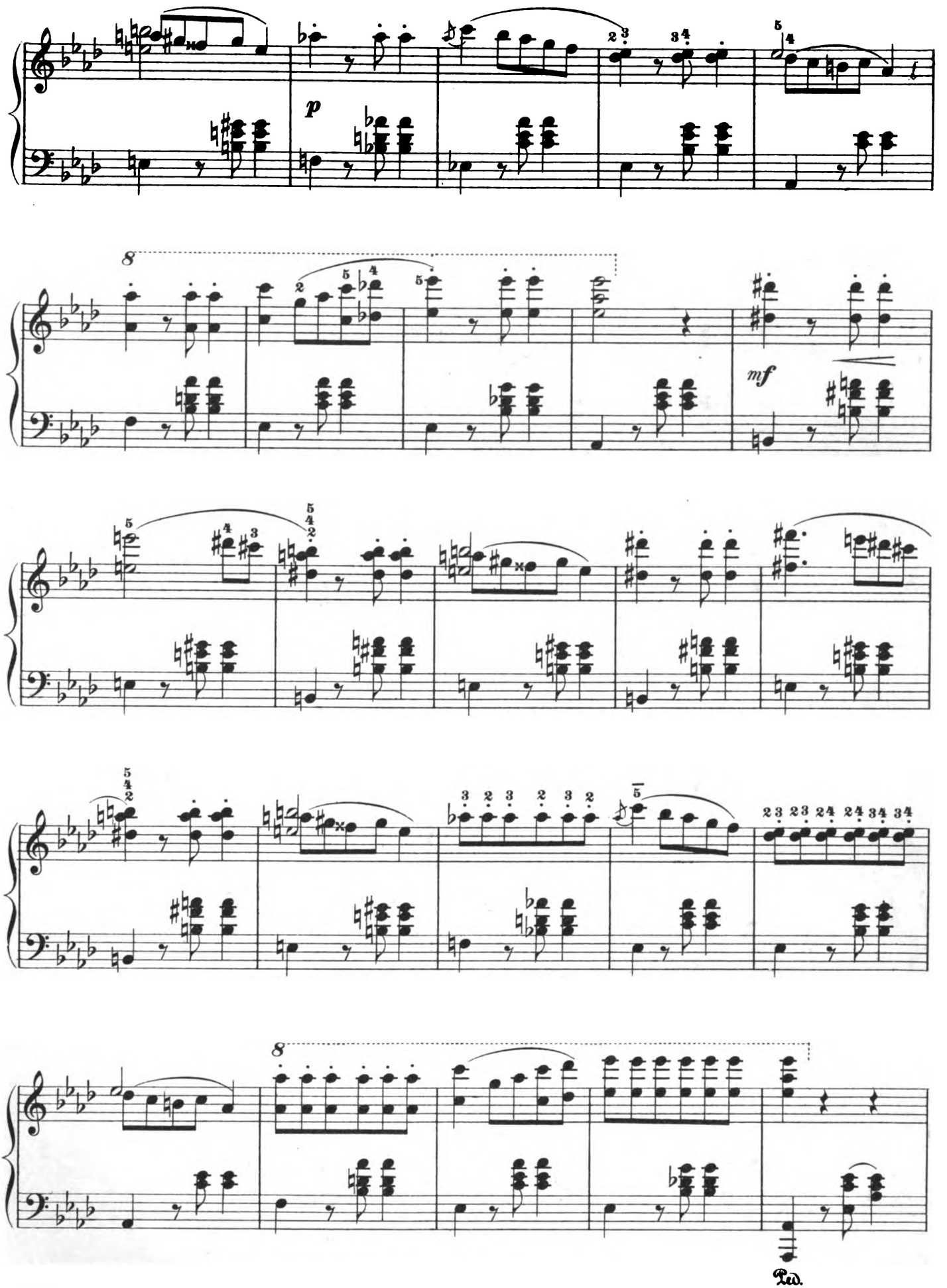
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Venezia.

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Gondoletta. Canzone del Cavaliere Peruchini.



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Venezia.

Gondoliera.



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Gondoletta. Canzone del Cavaliere Peruchini.



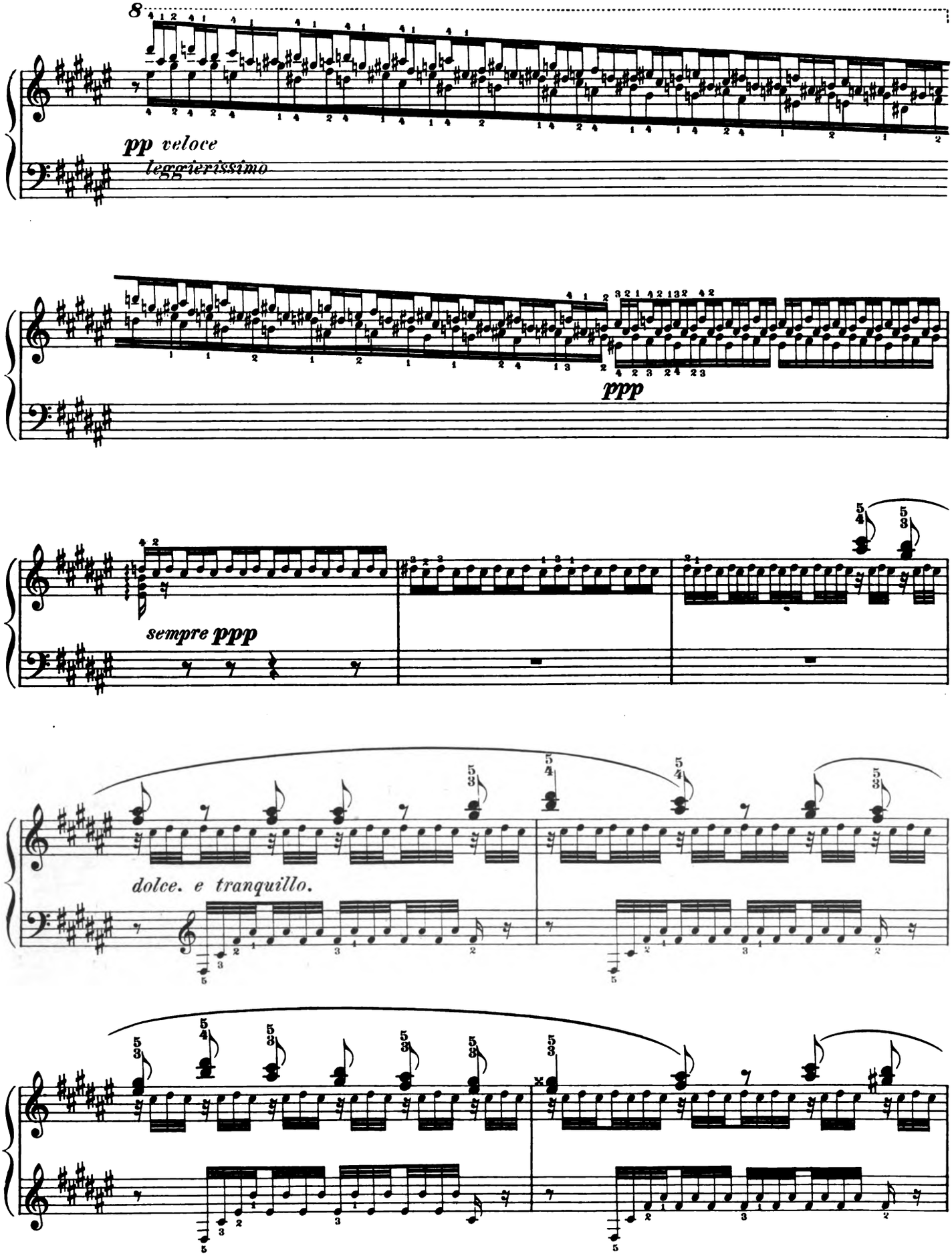
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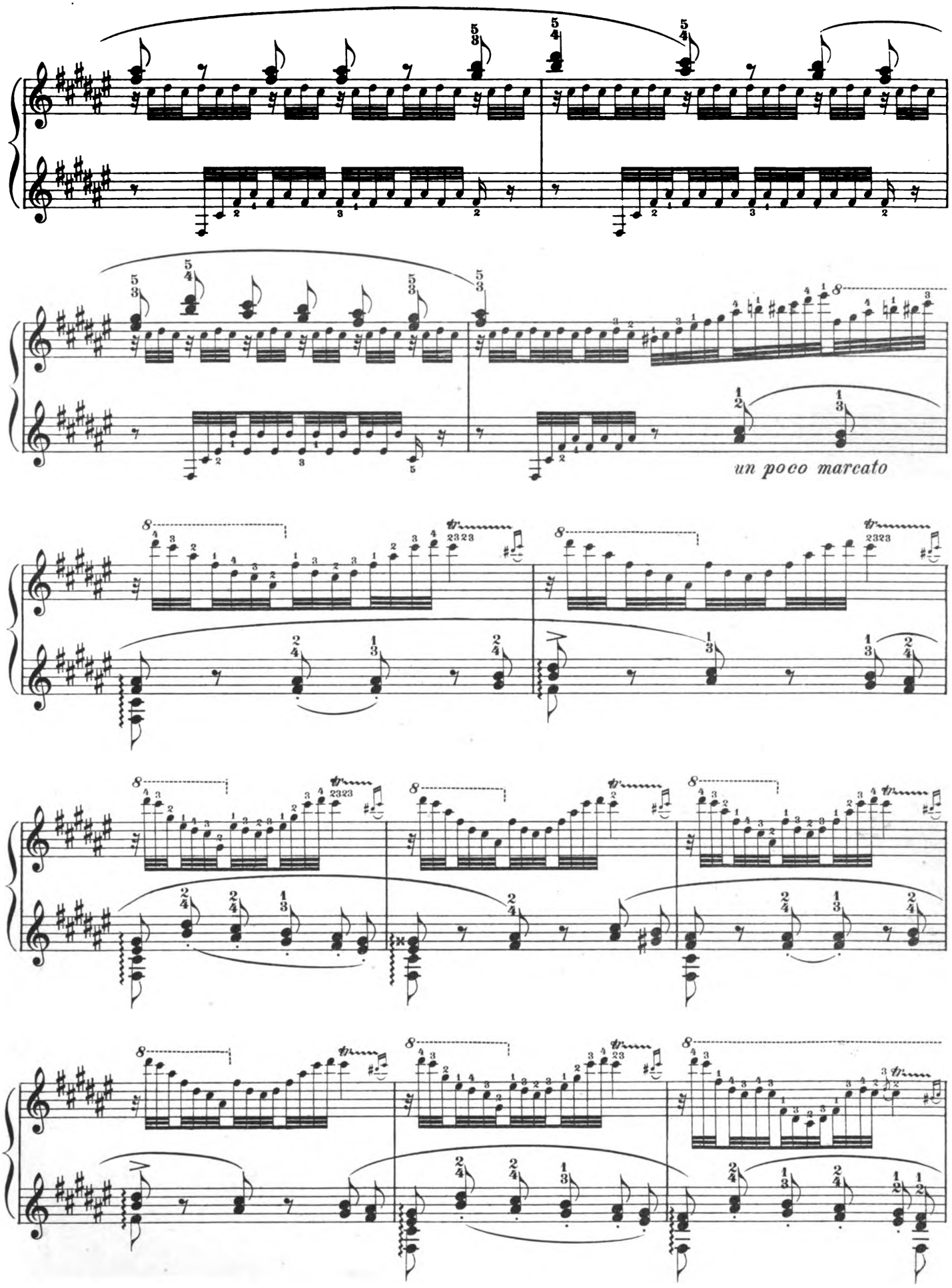
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Chant Polonais.

The Maiden's wish. Zyczenie.

(after Fr. Chopin.)



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Variante I.

Un poco meno allegro.



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Variante III.

Più animato.



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Feuille d'Album. Nº 1.

Album Leaf.



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Valse-Impromptu.



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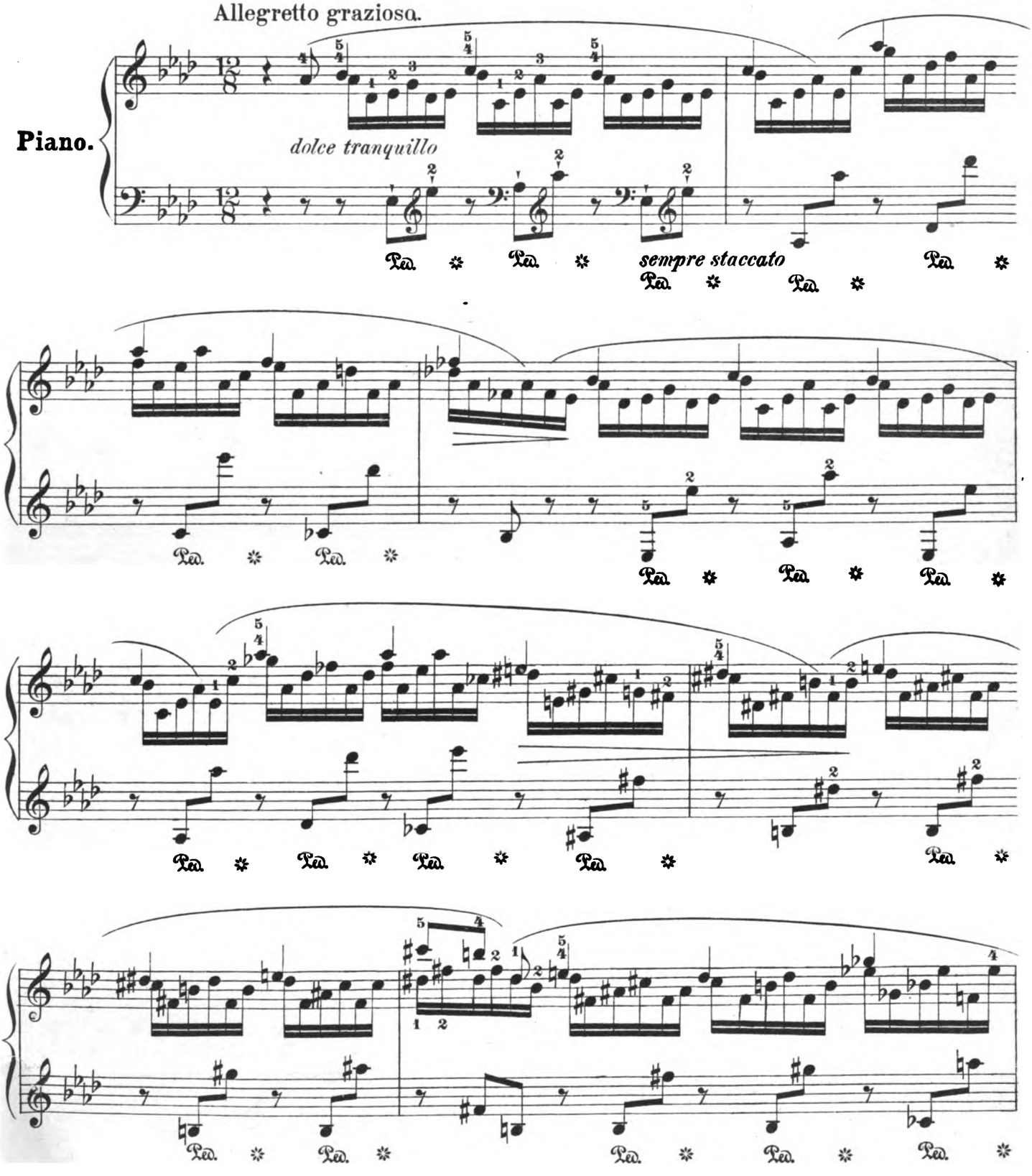


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Lento placido.



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Chant Polonais.

(After Chopin.)

Mosa Pieszczotka.

(Meine Freuden.)

Quasi allegretto. Nocturne.



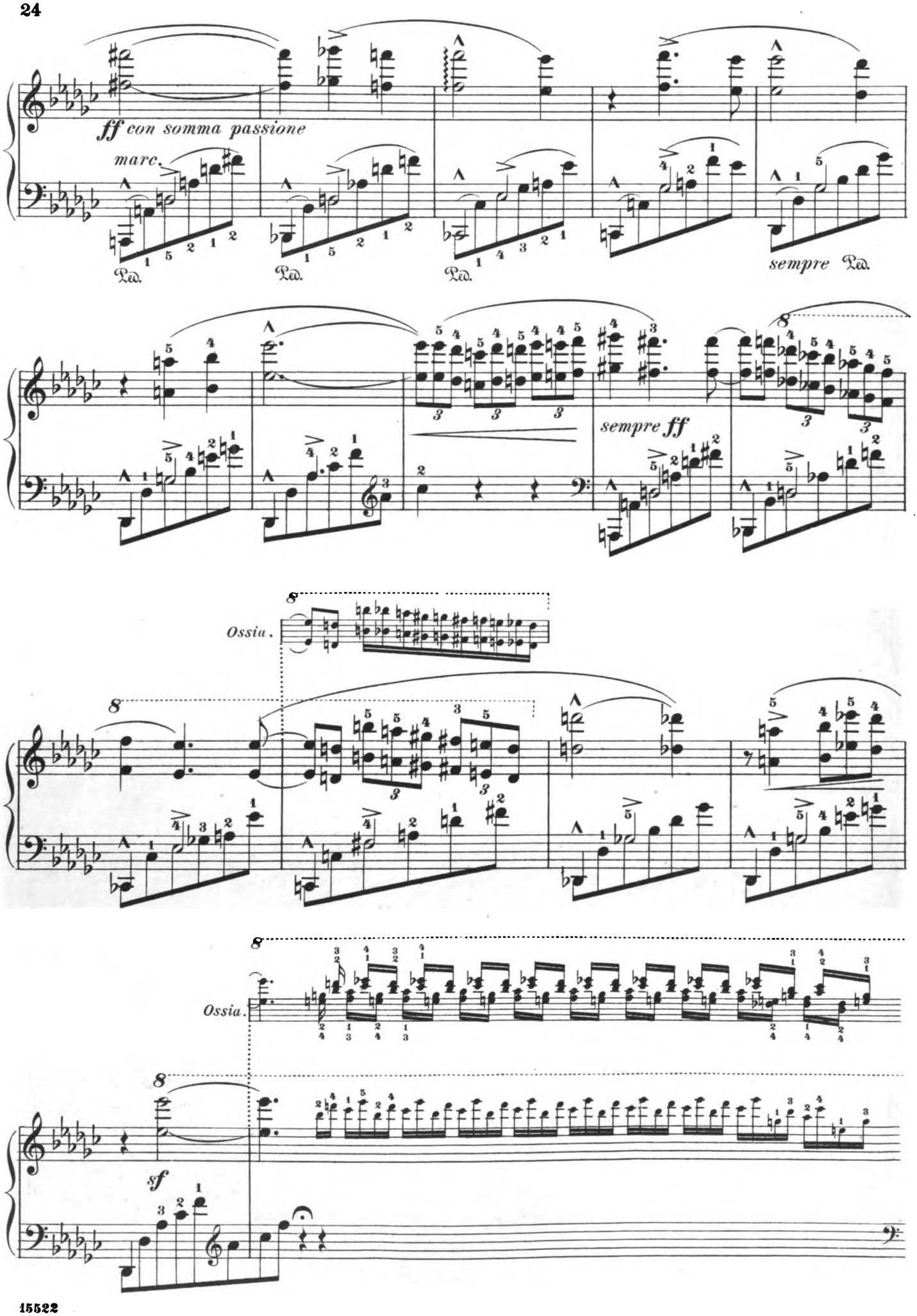
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Canzonetta del Salvator Rosa.+)

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English version by Dr. Th. Baker.



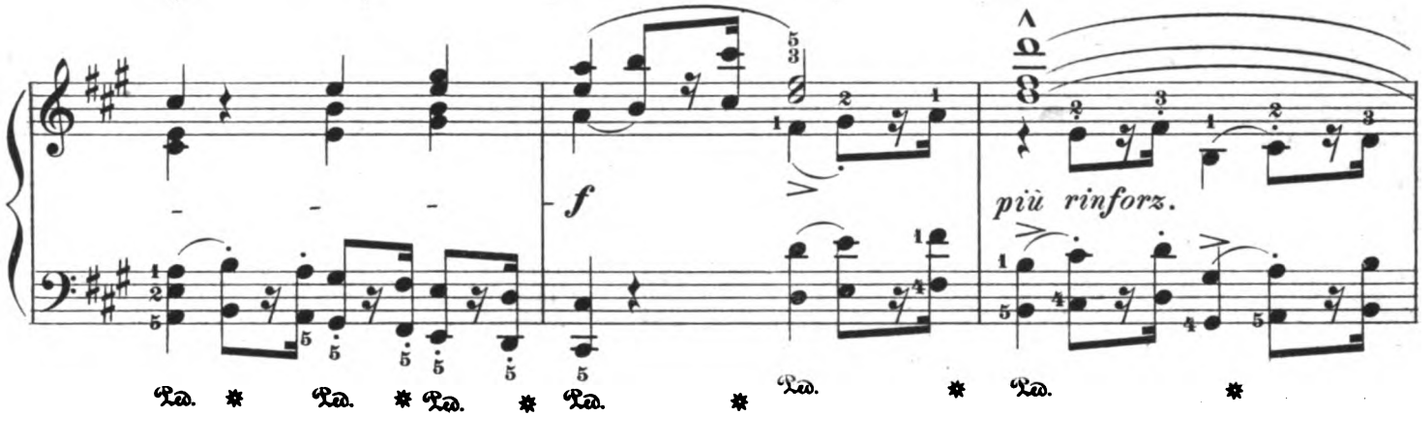
+) Salvator Rosa lived in Rome from 1615 to 1673, and was famous as a painter, musician and satirical poet.

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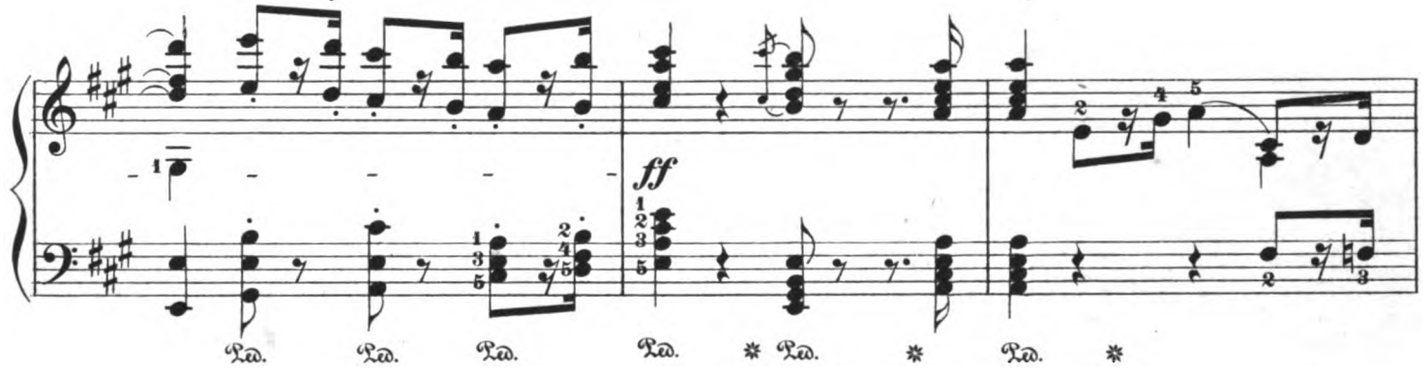
Va - do ben spes - so can - gian - do lo - co, ma non
Time and a - gain I'm change - ful - ly rov - ing, Yet is



so mai, ma non so mai, ma
my heart, yet is my heart, yet

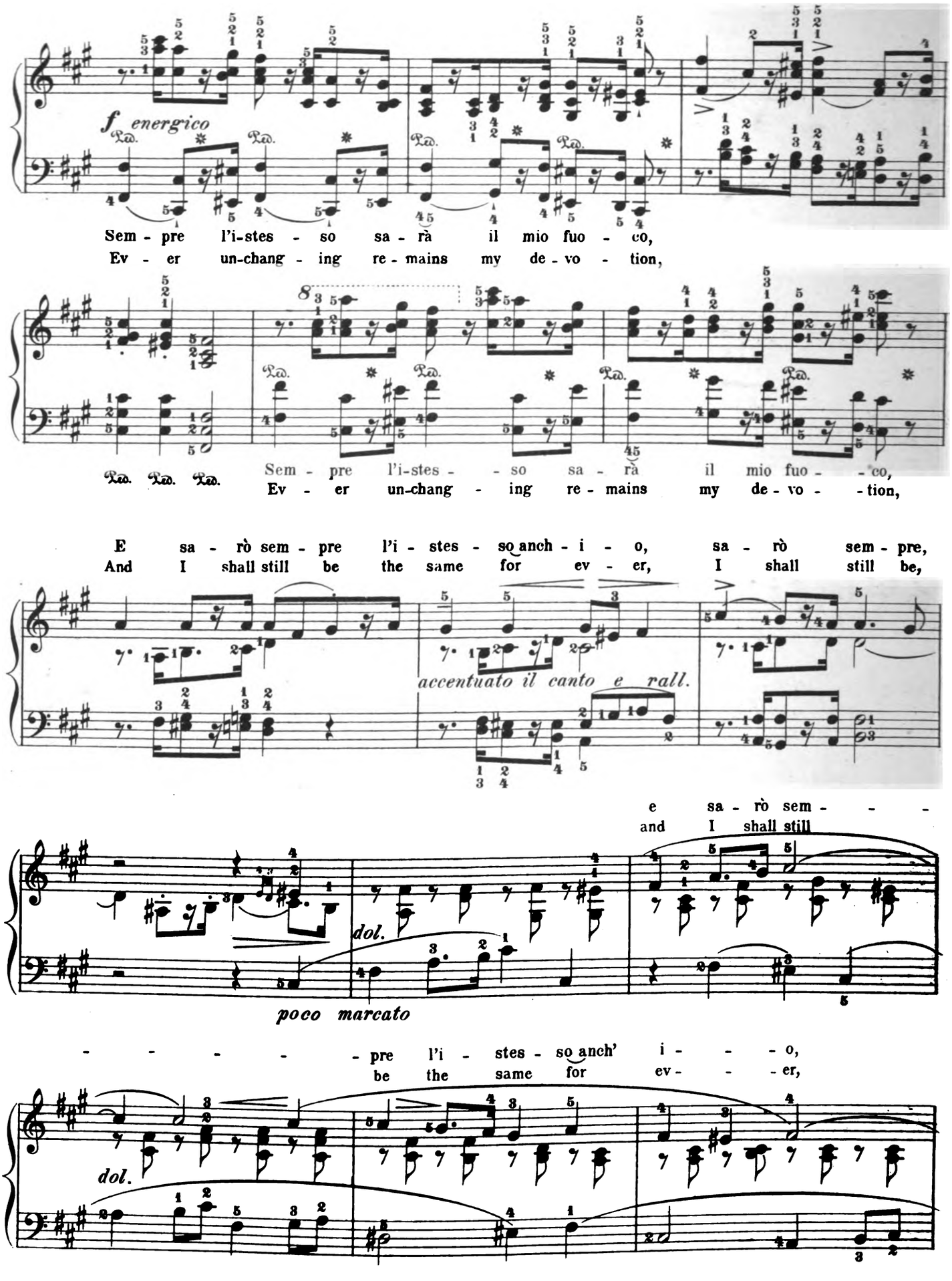


non so mai can-giar de - si - - - o,
is my heart in - con - stant nev - - - er,





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Andante Lagrimoso.

From

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Valse-Caprice

d'après

Fr. Schubert.



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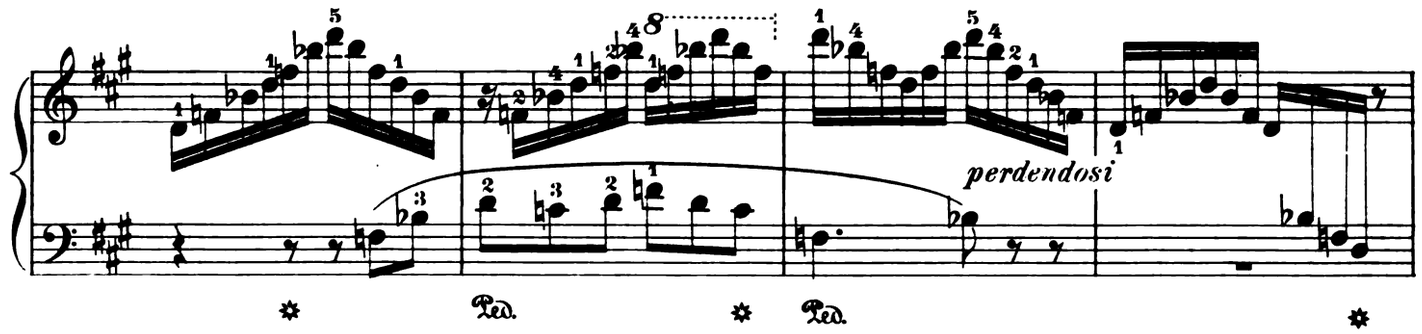
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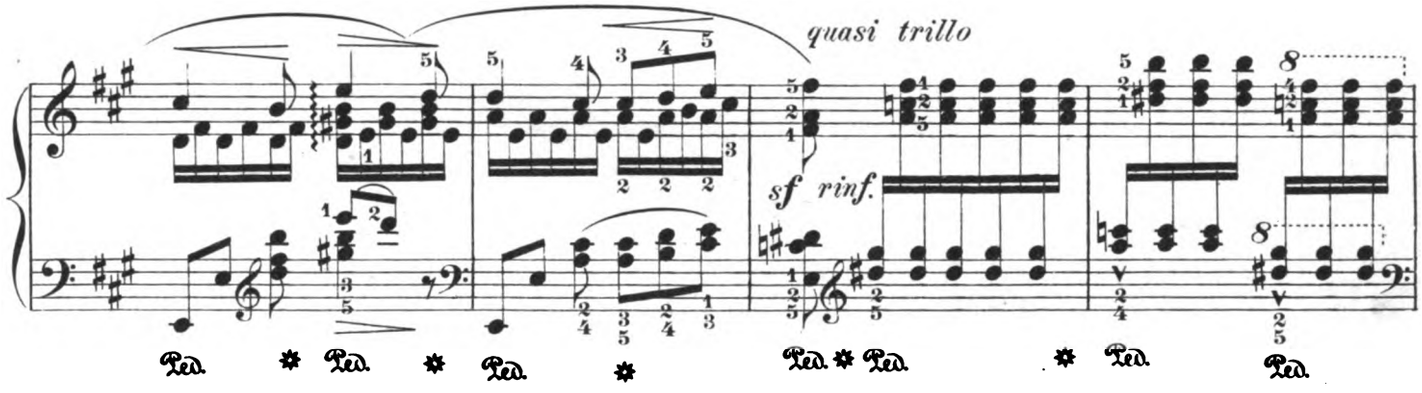
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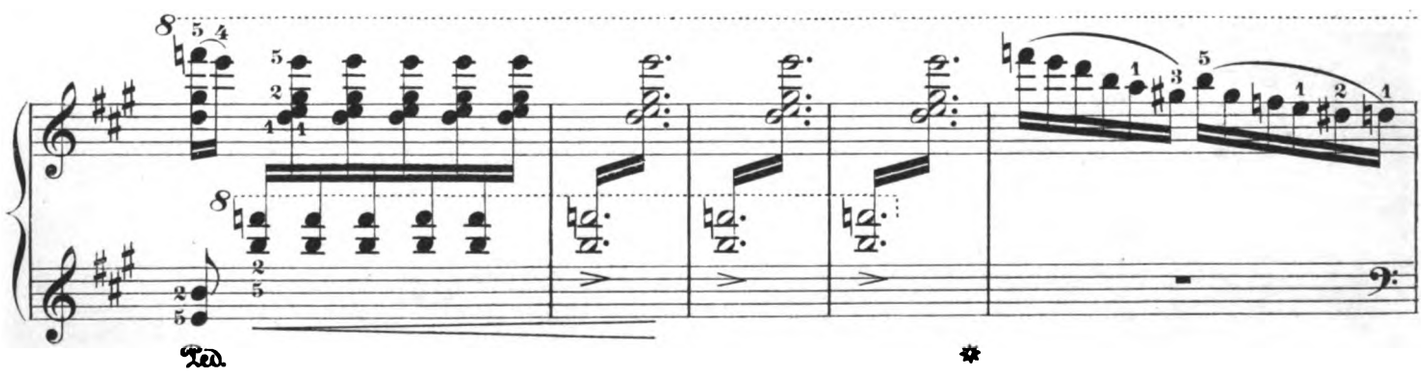
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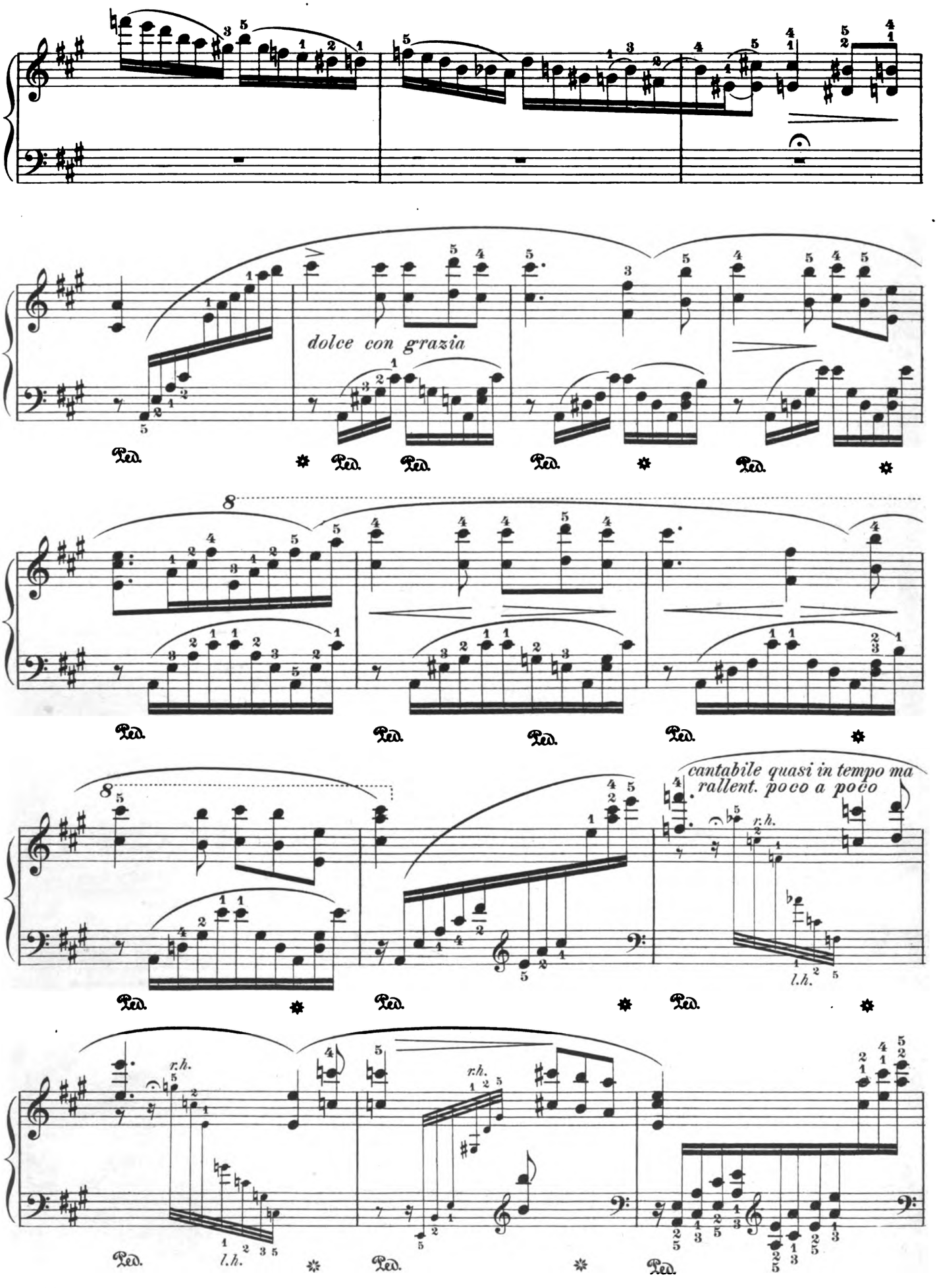








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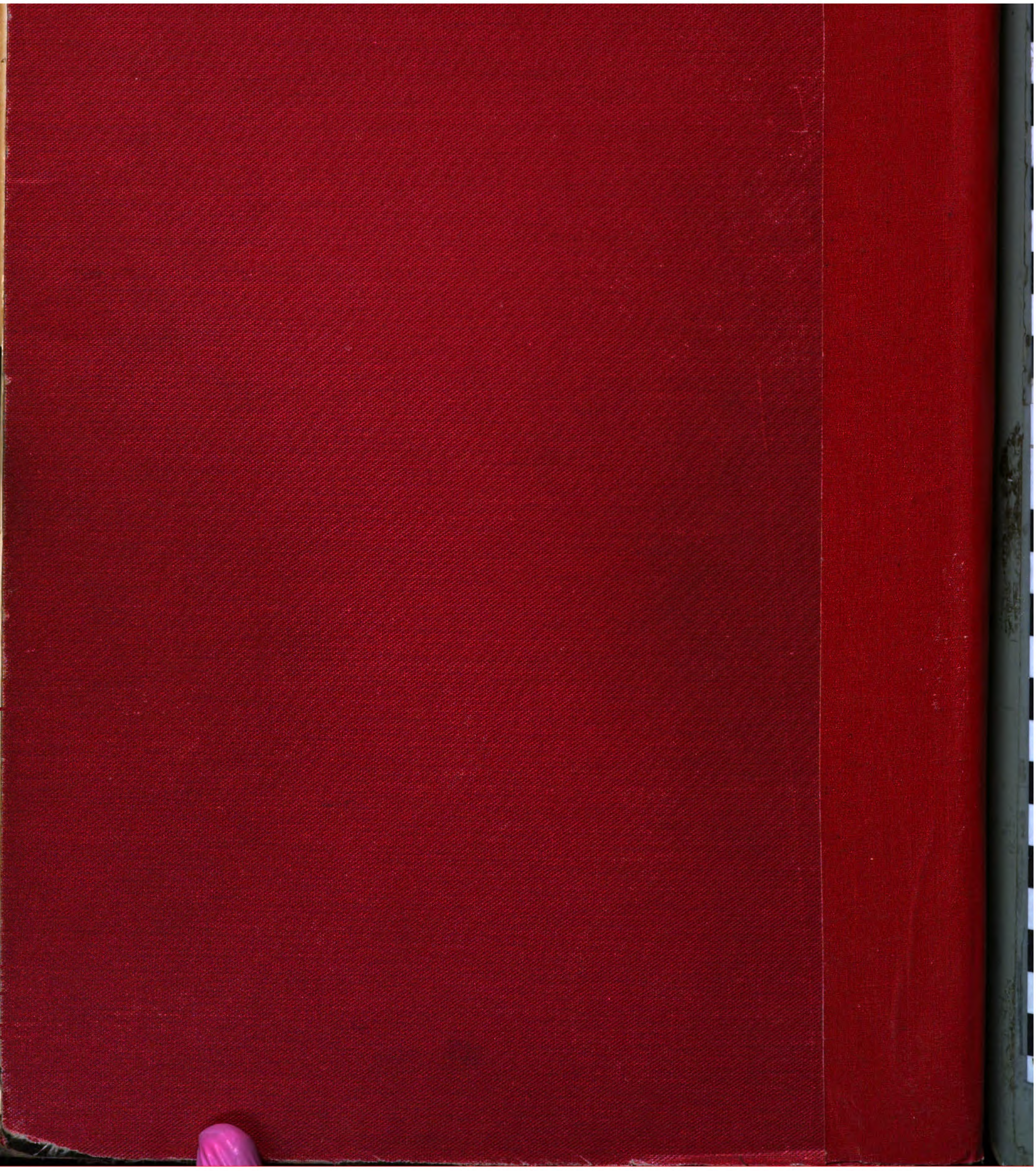
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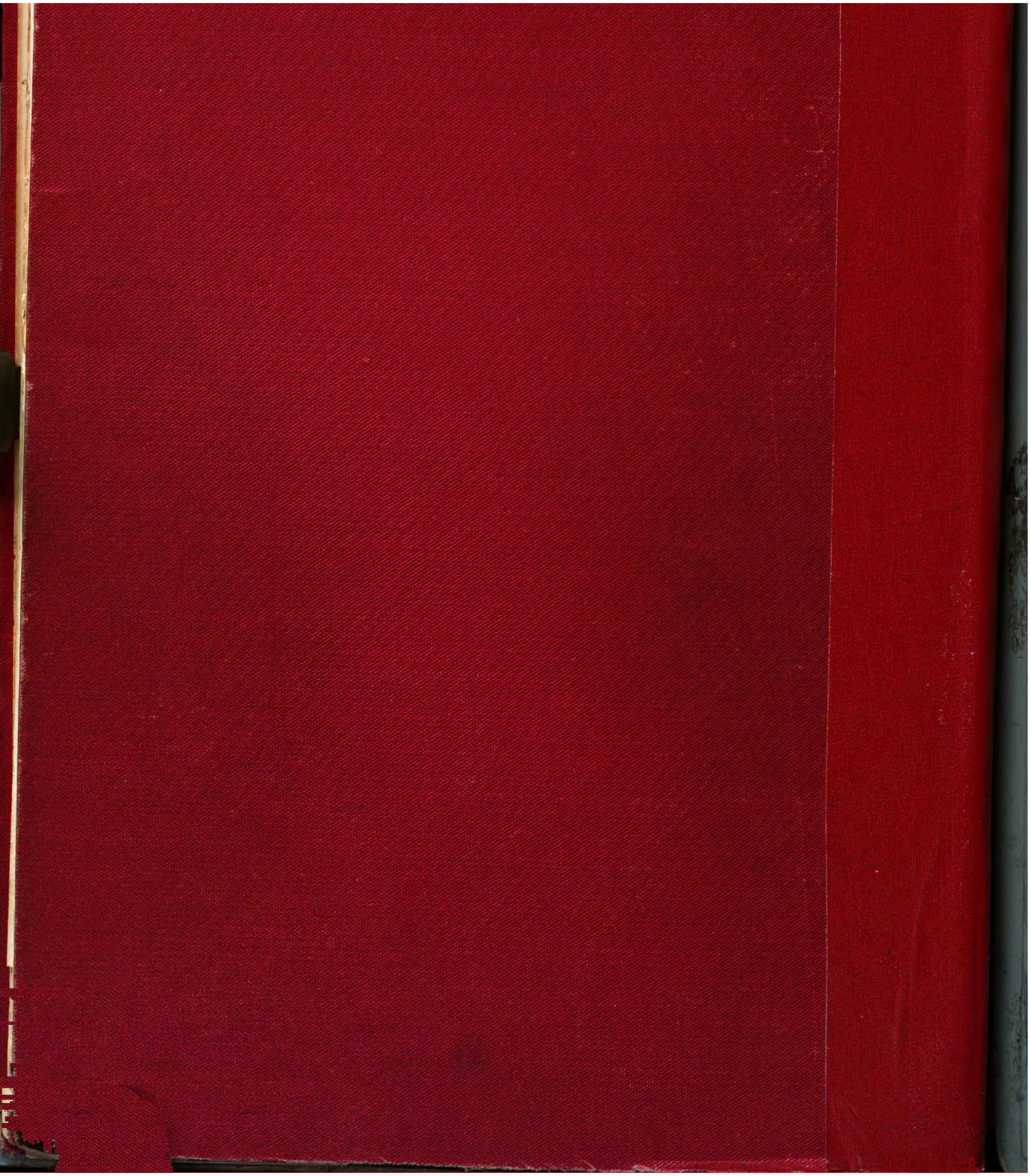
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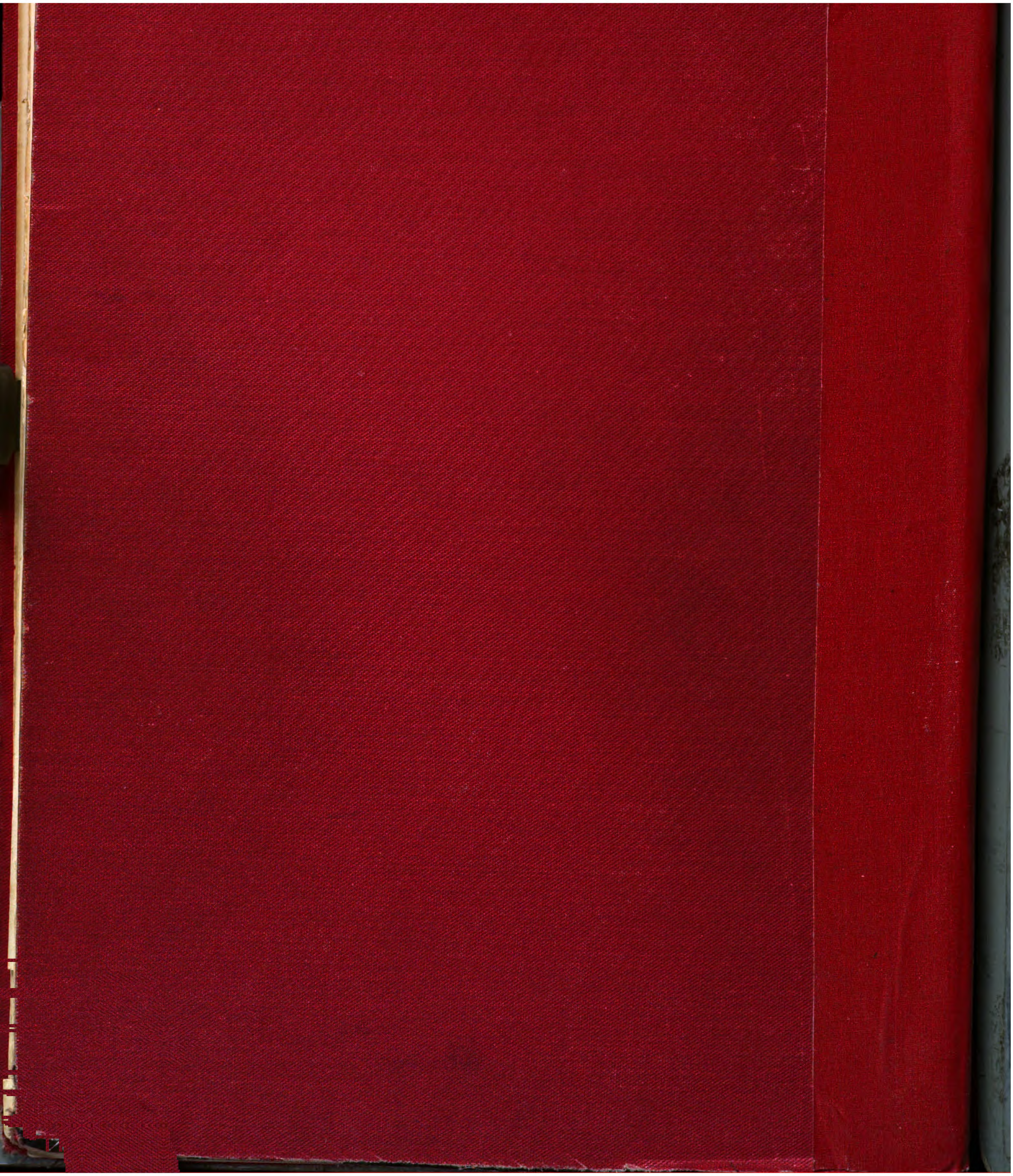
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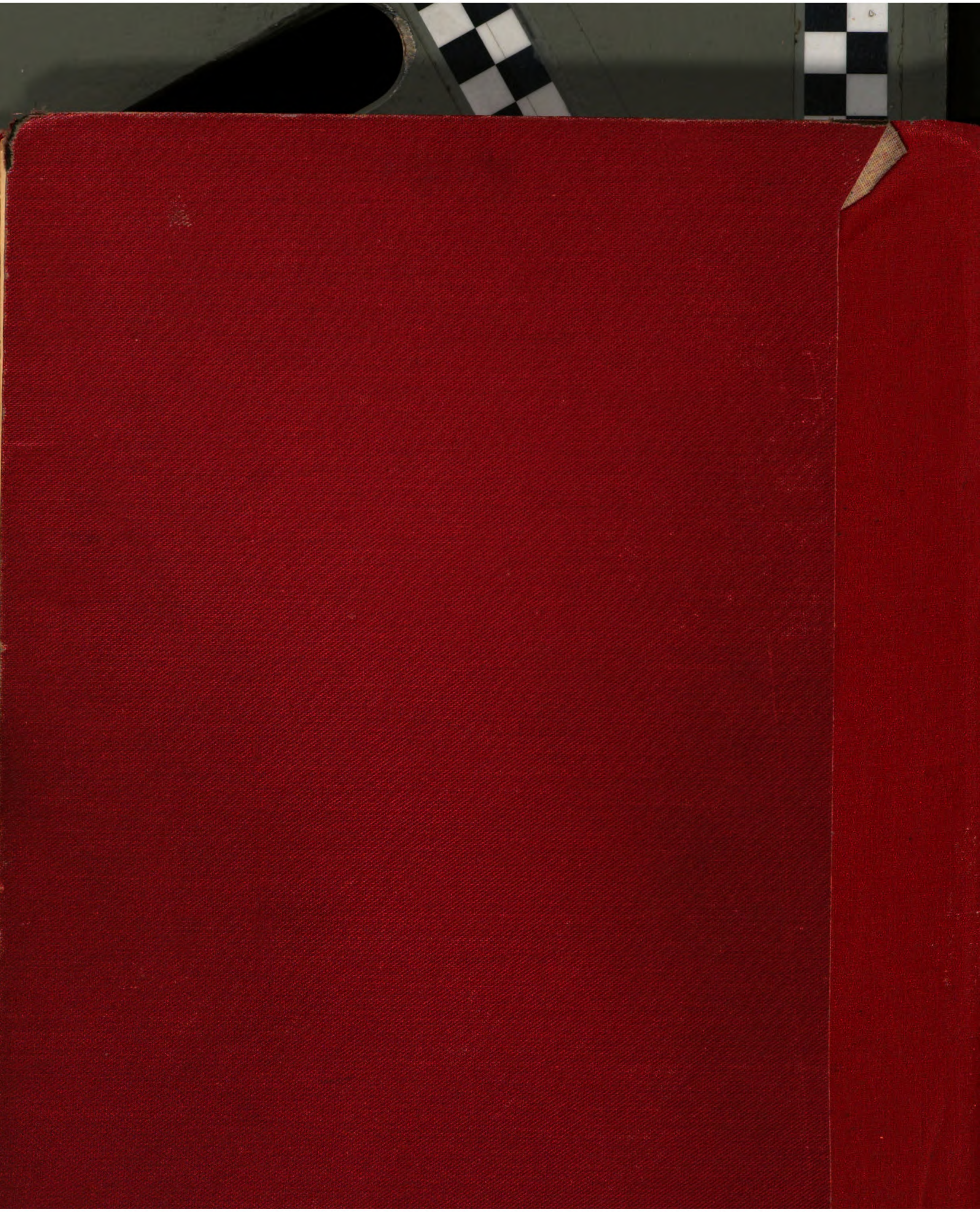
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